



The transformation of Hindu educational values in a Cenk Blonk puppet show in Bali: The play of Kumbhakarna Lina and Gatotkaca Anggugah

Ni Putu Winanti

Senior Lecturer at Institute Hindu Dharma Negeri Denpasar; Add.: Jl. Ratna no. 51, Denpasar 80237 Bali, Indonesia

Publication History

Received: 16 February 2015

Accepted: 23 April 2015

Published: 1 May 2015

Citation

Ni Putu Winanti. The transformation of Hindu educational values in a Cenk Blonk puppet show in Bali: The play of Kumbhakarna Lina and Gatotkaca Anggugah. *Discovery*, 2015, 31(136), 2-7

Publication License



© The Author(s) 2015. Open Access. This article is licensed under a [Creative Commons Attribution License 4.0 \(CC BY 4.0\)](https://creativecommons.org/licenses/by/4.0/).

General Note



Article is recommended to print as color digital version in recycled paper.

ABSTRACT

The strategy of Cenk Blonk Puppet Show (*Wayang Kulit Cenk Blonk* or WKCB) in transforming the Hindu educational values in Bali are: 1) to send the message in a humorous tone, to revitalize the two figures of *Bondres*: Cenk and Blonk into a favorite comedian names, to inspire the change in the theatre, and to be an icon of live show; 2) to communicate the Hindu teaching derived from Veda, *Itihasa*, *Purana* (Mahabharata and Ramayana) to the Hindu groups of audience; 3) to produce a show selectively, to accommodate an academic level, namely: through listening, reading, contemplating before being an idea for a show; 4) to choose a story based on a popular local or global issue to meet the ideology of market; 5) to adopt the strategic plot, elaborate the battle of good and bad characters through debating before putting the victory in the good side; 6) to communicate the Hindu educational values as a formal system, namely that a puppeteer as an educator, audience as the educated, Ramayana and Mahabharata as a curriculum, and Dharma *Pawayangan* as the ethic code; 7) to send the message through dialogical and communicative language. The general perception of Balinese people toward the performance of WKCB is positive and appreciative in other words they are happy and entertained hearing and watching WKCB performance. They get guide line for their living through various discourses which are conveyed such as the value of Hindu Education, business, political discourses, law, social discourses; the unique characteristic of comedian, and fun, by conveying humorous discourses, entertain able, fulfilling the socio-psychological audience, fulfilling the aesthetical function, religious education, culture, politic, environment, and economical function integratively.

Key Words: Transformation, Hindu Educational Values, WKCB

1. INTRODUCTION

Balinese shadow puppets narrate the epics of Ramayana and Mahabharata. Both epics are classified into *Itihasa* which included in *Upaveda* in the structure of the Hindu scriptures (Veda). The art of Balinese shadow puppet life cannot avoid the globalization attack. The influence of globalization, especially in terms of technology, it could degrade modern culture/ modernity in Balinese shadow puppets. Meanwhile, tradition also remains to preserve Balinese shadow puppets, lowering cultural traditions/traditionalism. One of puppet art that exist in Bali is WKCB from Belayu Village, District Marga, Tabanan, Bali, Indonesia.

WKCB is able to collaborate modern culture/modernity and cultural traditions which applied in various tools and forms of the show, or it can be performed as adaptation between traditional and modern so it comes as the new packaging, which makes WKCB as innovative performances. From WKCB performance, some texts came which contained the values of Hindu education, including images and other symbols in various forms on a show occurred. By using a number of theories, these texts will be studied to know more clearly the existence of WKCB background as a medium of Hindu education in Bali, the strategy of WKCB puppeteer/mastermind in transforming the educational values of Hindu in Bali, and perception of the Hindu community in Bali to the value of Hindu education delivered by WKCB, in the play of Kumbhakarna Lina and Gatotkaca Anggugah. Form the people perception, it can strengthen the existence of WKCB, and can show the transformation of the values of the Hindu education which cover *tattwa*, ethics and ceremony aspects, because Hindu education is an integral part of national education, so the WKCB performance evolutionarily can contribute to improve the quality of national education .

2. BACKGROUND OF WAYANG KULIT CENK BLONK (WKCB) CAN MAINTAIN ITS EXISTENCE AS A MEDIA OF HINDU EDUCATIONA IN BALI

WKCB can perform the function of adaptation, can collaborate traditional and modern culture, as innovative WKCB mastermind can be seen on the stage decoration, lighting, traditional and modern music collaboration, using *sinden*, varying shapes and innovative puppets, and still maintain the *dharma* puppet. WKCB can run its objective function, (WKCB can lift puppet performances which marginalized as popular show in the public, and WKCB can convey the values of the Hindu education to the community. WKCB can run the integrative function, WKCB can coordinate, communicate, link between the components within both inside and outside the studio, expand the network to the traditional village, government agencies, private sector, and society as stakeholders (users) of WKCB. WKCB can execute the functions of latency , WKCB as creative organization in doing business should maintain the pattern , through (1) improving the quality of human resources development (HRD), (2) showing an orderly and dynamic staging, (3) managing transparent financial management, (4) developing the ability of members to create a conducive interpersonal relationships. So there are three elements that contribute to the existence of WKCB, namely the individuals, communities and WKCB itself.

WKCB can be used in society to meet the needs of both individual and community needs and also the needs of groups/social community, include: 1) Meeting the needs of the community aesthetic/function spectacle 2) Meeting the spiritual needs of the community, so the show of WKCB can be used as a process of spiritual ascent. And 3) WKCB can instill the values of the Hindu religion to public education / guidance functions.

3. WKCB PUPPETEER STRATEGY IN TRANSFORMING HINDU EDUCATIONAL VALUES

Delivering the message with humor is to revitalize two puppet characters and Bondres Cenk Blonk. Revitalize two puppet characters Bondres is crucial career of Cenk Blonk puppeteer, revitalizing impact on Cenk Blonk: Cenk Blonk can be a sign / icon expiration WKCB show, Cenk Blonk as printers capable of the most favorable humor, among other *punakawan*, such as *Delem Sangut*, *Merdah* and *Twalen*. Although most of *punakawan* has a relatively same quality of humor, but the popularity of Cenk Blonk humor continued to dominate, and always eagerly awaited in the show, Cenk Blonk inspired the change of studio name from "Gita Loka" into the studio of "Cenk Blonk".

WKCB is delivering Hindu teachings from Vedas, *Puranas* and *Itihasa*. *Ramayana* and *Mahabharata* as a media to understand the Vedas perfectly, therefore WKCB took Ramayana and Mahabharata as the materials of its show as a commitment, because the audiences of its performance are Hindu, and Veda is the source of Hindu life guidance, so by watching WKCB people can be enlightened, and evolutionary people are able to achieve the purpose of life "*mosksartham jagadhita ya ca iti dharma*".

Producing WKCB show selectively, Nardayana (the Puppeteer) in producing text has done it just like scientific ways, such as: through the process of hearing (*Srawana*) read a variety of information, observing social phenomenon (*Pratyaksa Premana*), contemplating (*nidyasana*) some evolving issues, and analyzing (*manana*) become an idea in the show, so as to produce an idea / work to satisfy the audience.

Choosing a theme according to a growing issue in the community, include Global Issues raised include the political, economic, social, educational, legal, local issues include the customary conflict, caste, philosophy of local theology and others

Strategies pursued storyline unravel the story as long debate between good and bad characters (*rwa bhineda* concepts are inseparable in life), and the end of the story won the truth/ good character. This phenomenon can inspire the audiences so they always do good, and a good pick. Strategies Character from various character depictions and characterizations that appear in the stories, Nardayana pack the messages, norms and values education, value philosophy of life, in order to enlighten the public.

Delivering WKCB Hindu educational values as a system like education. Performing as a medium of education WKCB Hindu like a system, because it has elements of a formal education, i.e. reeds, as educators, the audience as a protégé, Ramayana and

Mahabharata as material performance/ curriculum, raised the puppet show that favored by the people, and deliver the educational values as the goal of Hinduism, and dharma of shadow puppets code of ethics.

Delivering educational message through dialogical and language communicatively. Dialogical method in the sense translated message, conveyed through dialogue between *punakawan*, it will be listened, interpreted, internalized and transformed assessed in a behavior. Communicative language, in the sense translated messages by using language/sentences simple, easy to understand, understand the audience, using *Paribasa* (proverb) or Balinese proverb as a communicative language, collaborate various appropriate language interests (language Kawi, Bali, Britain, old Java). With all these strategies can contribute to the transformation of the values of the Hindu religion to public education.

4. PERCEPTION OF HINDUS PEOPLE IN BALI TOWARD HINDU EDUCATIONAL VALUES DELIVERED BY WKCB

Hindu educational values which are presented in the WKCB show essentially contain some aspects: *tattwa*, ethics, and ceremonies. In order to ease the society's understanding in responding the Hindu educational values in some discourses delivered by WKCB, then these discourses can be grouped into four, the value of political education includes leadership education, education of defending the country, the value of ethics education, and the educational value of *Tri Hita Karana*.

Education of *Tattwa*

Tattwa is another name of *darsana*. Maswinara (2006) said that *darsana* was a view of the truth. In etymology, *tattwa* comes from the Sanskrit. "Tat" means "that" which also means the supreme soul or God. Thus, *tattwa* means essence or truth. It is also defined as description of God in philosophy and theology. Related to this study, the meaning of *tattwa* is the essence / truth / main point of Hindu delivered by WKCB show including a variety of life aspect. The core / essence of Hindu delivered through WKCB performances are: the nature of the knowledge acquisition, the nature of developing art, the nature of leadership, the nature of defending the country, the nature of performing the *yadnya* ceremony, the nature of preserving the environment, the nature of worship/submission to God, and the nature of self-control. The existence of the doctrine/ *Tattwa* education is either expressed/implied in the discourses delivered by WKCB in the Kumbhakarna Lina and Gatotkaca Anggugah play.

Education of Ethics

Ethics comes from Greek; *ethos* means character of custom or decency. Ethics is also knowledge about decency. Decency contains prohibitions or orders to do something. Education / ethics in performance of WKCB is the discourse that contains prohibitions, invitation to always do good things as well as the correction of wrong values, norms and rules in the phenomena of life. Ethics in the WKCB's performance can be found in Kumbakarna Lina and Gatotkaca Anggugah play which shows how ethics of developing art is / the true ethics in art, ethics of parent's protection to child, ethics of importance of the knowledge acquisition, ethics of self-control, and ethics in art. Ethics values are dug in dialogues related to the value of ethics education in WKCB.

Education of Ceremony

Ceremony in Sanskrit means approach and *upakara* means serve, *yadnya* ceremony which is one part of the three framework of Hindu which are implemented in Hindus life in Bali. In the midst of widespread implementation of *yadnya* ceremony in Bali, based on the phenomenon, there is still indication of complicated meaning of holding *yadnya* ceremony. Therefore, WKCB presents to give a message / criticism and understanding toward the implementation of *yadnya* ceremony through dialogue in the show. The educational values of ceremonies / *yadnya* that is delivered in line with Hindu literatures and correct the greatness of *yadnya*, lack of understanding / confusion of the meaning of *yadnya*, and should do *yadnya* based on Hindu literatures.

Value of State-Defense Education

Activity to defend the state is an activity that is directed to retain power in the community so that it can be classified into the value of political education. Based on the WKCB's discourse / dialogue in the play of Kumbhakarna Lina contains the value of state-defense education. The value of state-defense education reflects patriotism and nationalism which are acted by Kumbakarna figures. Kumbakarna is a reflection of a knight, who has a brave attitude, never give up, states that he is willing to fight with Rama. As he saw that his state was assimilated by Rama, there grows a sense of patriotism to the so-called mother of earth. Kumbhakarna as leaders of state-defense adheres to the slogan "my native state is the state where my blood spilled". He did not think his country is right or wrong.

Dananjaya (1996), stated a concept in the phrase "right or wrong is my country" (right or wrong this is my country). So, he was ready to fight against Rama even though he realized he would lose. History recorded Kumbakarna was a brave knight figure who was willing to defend the country at the expense of his soul. Kumbakarna sacrificed his life to put not only an end to a life but also a noble purpose, such as: for the sake of peace in the Alengka Pura. In philosophy, Wibisana also a form of state-defense knight, but he had different way of defense with Kumbhakarna that was Wibisana who fought against unrighteousness of Ravana. Dananjaya (1996) stated that "wrong is wrong, right is right" (right things is right and wrong thing is wrong). Wrong and right did not see blood relation/ relatives, so he chose to ally with his brother Rama to fight against Ravana. But it had the same goal that is to make peace in the Alengka Pura.

Value of Leadership Education

Leadership activities are activities that are directed to maintain power in the community so that it can be classified into the value of political education. Value of Leadership Education exists in the play of Kumbhakarna Lina and Gatotkaca Anggugah through dialogues in the WKCB's show, including how the attitudes of a good leader are and how attitudes of bad leader are. A good leader should protect and prosper the people, associate with a wise man, do not be arrogant and overbear to others. Advices are excavated from traditional Balinese songs, like the song of *bibi anu*, *kedis karuak*, *cakup-cakup balang* and so on. The songs have the same value / meaning with leadership values in *asta brata*. So that the values of leadership education by exploring the cultural tradition is very relevant in the middle of the swift currents of globalization, as an effort / education process back to the past in accordance with the national culture / identity of Indonesia which is rich in culture and tradition. Leadership values are expressed in the play of Gatotkaca Anggugah and Kumbakarna lina. Essentially a translation of doctrine or *sloka* contained in the Vedas or its literature. The thing which emphasizes leader's caring attitude towards people was expressed in the Atharvaveda: 3.4.1 : "Leader of the country, come with light, protect the people with honor, exist as the main leader, all over the country call and beg your protection, go for the honor and praise in this country."

Besides as a protector of the people, leaders must also consider the welfare of the society. This is clearly seen in the following quote: "When a leader of a country always follow the truth and *dharma* , as well as meet the needs of his people, then all the wise men and community leaders will follow and propagate the *dharma* to the wider community (Atharvaveda: 3.4.2)."

When a leader concerns about the welfare problem of the people as well as to provide protection to the public, then people will protect their leader like what has been stated as proverbial, lion and forests protect each other, so that is the presence of the leader with the lead.

Educational Value of *Tri Hita Karana*

Tri Hita Karana means three elements that constitute the source of causes that may lead to the well-being/ goodness. Those three elements are the element of Soul (*Atma*); elements of power (force, *prana*) and the elements of the container body (*sarira*). According to Wiana (2004) which said that *Tri Hita Karana* is the embodiment of prosperity and happiness, which consist of Ida Sang Hyang Widhi /God (super natural power), human (Micro-cosmos), and the universe/ *Bhuwana* (Macro-cosmos). It becomes the basic pattern of Hindus life, which makes the culture of habitual behavior in various activities, hence the concept which teaches the pattern of harmony relationships (harmonious and balanced) among the three sources of well-being and happiness. The three elements consists of: (1) *Parahyangan*, the harmonious relationship between man and the Creator (*Brahma*); (2) *Pawongan*, harmonious relationship among human (Micro-cosmos); and (3) *Palemahan*, harmonious relationship between man and *Bhuwana* (Macro-cosmos). The concept of educational values in the *Tri Hita Karana* through dialogues in the WKCB's show convey how to maintain harmonious relationships among human beings, the environment should be started from the smallest thing, which can maintain good relationship within the family, then in the neighborhood, the village environment, and headed to the wider society. *Tri Hita Karana* in WKCB also emphasizes on the human relationship with the environment. WKCB criticizes the deviations of the use of spatial which disturbs harmony of man with nature.

The general perception of society to WKCB show is very positive and appreciative. In general, people say that they feel happy and comfortable while watching / listening WKCB. The pleasure of society of watching WKCB show cause various perceptions/different arguments in the community. The various perceptions can be summarized as follows: people feel happy and enjoy watching /listening to the WKCB show because: 1) WKCB is not only able to give *banyolannya* (humor), but the WKCB show can convey educational values of Hinduism, value of Hindu philosophy, can convey a moral message to the public; 2) Performance of WKCB is able to show values of philosophy and humor in a balanced manner; 3) In terms of story content, WKCB presents the story according to the situation existing in the society , including political discourse, economic, law, and social, and content of the stories of the show is arranged well and systematic; 4) in terms of WKCB appearance including innovative performances, innovative style can be seen in the *perkeliran* style, stage decoration, lighting, *sinden* use, and can collaborate traditional and modern music; 5) WKCB clever in mixing classical and modern tradition which suit the tastes of audiences; 6) Looking at the shape/model of puppets, puppet of WKCB are larger, unique, funny, innovative and modern; 7) In terms of how to play the puppet, WKCB very great in playing puppet with different characteristics, the soul, and the form of puppets, so that it creates cute and unique movement / dance puppets; 8) admiration of society toward WKCB also lies in the courage of WKCB to reveal problems in the community vulgarly. Problems which are delivered by WKCB successfully touch people's life; 9) WKCB is brave to tell social criticism to the public , in accordance with existing phenomena; 10) In entertaining society, WKCB can provide fresh humor around young people; 11) In terms of storyline, WKCB is said that it can convey a clear storyline (debating between the good and the bad, and the last won by a good character; 12) In terms of the learning process, by watching WKCB, it is easier to learn Hindu than reading book. They can learn directly from the puppet characters which are conveyed by choosing positive characters; 13) Performance of WKCB day by day delivers more advices, *piteket* that originates in the Hindu, if it is percentaged (philosophy value / education is 70 % and 30 % of humor). So that is the percentage that can be summarized and stated by public perception of the WKCB show.

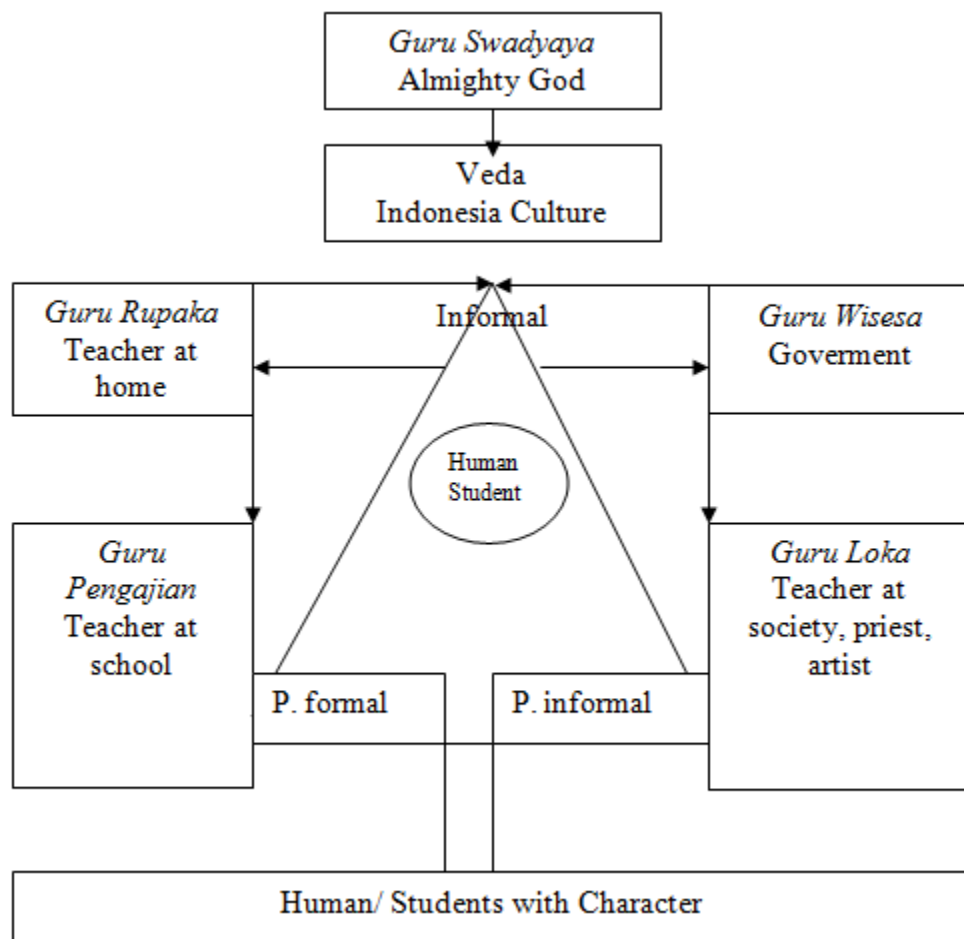
Public perception of the values of Hinduism education delivered in the play of Kumbakarna Lina and Gatotkaca Anggugah. In general, the public was pleased and agreed to the values of education delivered by WKCB including political education (education of state-defense and leadership), ethics educational value, *Tri Hita Karana* educational value. The perception : toward the value of the state to defend the value of political attitudes , Kumbhakarna should be a role model in life to foster patriotism and nationalism to the state and nation , the people agreed with the values of leadership which is revealed / explored from traditional leadership styles

that are embedded in the traditional songs which are full of meaning and as an effort to preserve the culture, relationships determine the credibility of a leader, a leader should associate with wise people to become wise leader. Toward ethics education, society feel excited, agree with the values of ethics education that is delivered, because ethics education that is delivered touch real problems of Balinese people's life. Towards the education of the *Tri Hita Karana* (THK), the community agreed and pleased with the WKCB style in showing the education of THK, because WKCB is brave enough to criticize vulgarly the problems of spatial utilization in Bali in which some cases violate the concept of perceived spatial / THK.

Based on the explanation, it can be said that the public perception toward the values of Hinduism education delivered by WKCB are very positive and appreciative because WKCB is able to confirm, actualize and contextualize the educational values of Hinduism that has grown and evolved in the life of the Hindu community in Bali.

From some perception that make WKCB liked by the community, the presence of Cenk Blonk is always eagerly awaited in the show as a belly shaker (printer humor), with a humor that is varied in accordance with phenomena in society, and in the midst of humour, WKCB is able to slip educational values, moral messages to the public.

Based on the public response to the discourse of Hindu educational values presented in the WKCB show, according to the Teiford theory of perception (in Sarwono, 2009: 24), said that field studies of social perception is the study of how people form impressions and make inferences about other people. Then from argument of some people to WKCB show can be said that there has been a perception in the Hindu community in Bali toward the values of Hindu education delivered by WKCB, a perception formed is a matter of understanding, role model attitudes, interpretation, forming impressions and making different conclusions for each communicant of WKCB discourse. Differences in perception is a normal thing because they influenced by the internal and external informants. This is in line with the concept of social perception. Social perception is also a construction. As a construction, knowledge and understanding gained from the perception does not always match the reality and vary according to knowledge experience had by society



5. WKCB PREDICATED AS AN INNOVATIVE DALANG

WKCB as innovative puppeteer can be seen on the stage decoration, modern lighting, modern and traditional music collaboration, using *sinden*, varying shapes and innovative puppets, and still maintain the *dharma* puppet *pakem*.

Modernization and globalization marginalize some traditional Balinese arts, but instead can support the existence of the WKCB show, because WKCB is able to adapt by taking advantage of technological developments in the show by collaborating modern and traditional culture. With touches of creative innovations of Nardayana, WKCB can be proven that it can still exist and even highly respected by Balinese people.

Nardayana called as predicate workshops teacher because WKCB may act together with the *dharma* speaker, *dharma tula* speaker, who acted by the priest/*ida Sulinggih*, *pinandita*/ stakeholders, artists, and other expert/ community leader, in giving learning/ enlightenment to people outside formal education. The role of the workshops teacher contributes in forming the character of the individual/ society. Clearly the role, function, and the elements of four teacher and workshops teacher can be seen in Figure 7.1.

Models of classical learning in formal education contain all consequences without considering aspects of the whole individual. In contrast to learning in WKCB show, viewers get entertainment. In addition, they can also listen to the message / educational values. The audience can reveal a sense through happiness and laugh. This is an indicator of Humanism education /training process through the arts performance, which can be delighted audience /learners. In accordance with the nature of humanism education, humanist education emphasizes on personal relationships among individuals including an atmosphere of love (unconditional love), an heart that full of understanding as well as effective personal relations (personal relationship). Actually, individual is the basis of modern education system which gives freedom of thought and expression through art, humanism first goal is to form a personal development, that is the development of a sound which are personal, physical, and moral. So based on the character of the WKCB show that can entertain and convey the values of education, there has been a humanism educational process

The presence of WKCB can encourage and strengthen the program to realize the puppets go to school, which has been endorsed by the Department of Culture. The program will target elementary school students, and it will be implemented into a number of local content subjects, such as Balinese language subjects, Arts Culture and Skills including Hindu religion.

6. CONCLUSION

The background why WKCB can maintain its existence as a media of Hindu education in Bali because :1. WKCB has function to fulfil the needs of communities whether it is individual needs or groups / social community needs; 2. WKCB is an innovative puppet show and can perform its functions in a system, for examples, adaptation function, objective function, integration function and latency functions.

WKCB strategy in delivering the educational values of the Hindu religion are: 1) Delivering a message with humor to revitalize two puppet characters of *Bondres Cenik Blonk*; 2) Delivering Hindu knowledge rooted in the Vedas, *Puranas* and *Itihasa*; 3) Producing selectively WKCB show, *Nardayana* in producing texts close to scientific ways; 4) Choosing the theme according to a growing issue in society; 5) Plot Strategies, Character. The storyline strategy pursued throughout the story unravels the debate between good and bad characters and the ending was won by truth / good character; 6) Delivering WKCB Hindu educational values as an educational system; 7) Delivering education message dialogically and using communicative language.

Public perception of the Hinduism educational value delivered by WKCB is very positive and appreciative because WKCB is able to confirm, to actualize and contextualize Hinduism educational values that has grown and evolved in the life of the Hindu community in Bali.

REFERENCE

1. Maswinara, I Wayan. 2006. *Sistem Filsafat Hindu (Sarva Darsana Samgraha)* Surabaya: Pāramita.
2. Sarwono, Sarlito W. 2009. *Psikologi Sosial*. Jakarta: Salemba Humanika.
3. Titib, I Made. 1996. *Veda: Sabda Suci Pedoman Praktis Kehidupan*, Surabaya: Paramita.
4. Wiana, I Ketut. 2004. *Mengapa Bali Disebut Bali?* Surabaya: Paramita.